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### THE ALEXANDER MEMORIAL EXHIBITION

The Memorial Exhibition of paintings by the late John W. Alexander, set forth in the special exhibition room of the Corcoran Gallery of Art at the time of the convention was assembled and shown under the auspices of the American Federation of Arts, through the very generous cooperation of Mr. John W. Beatty, the Director of the Art Department of the Carnegie Institute, Pittsburgh, the owners of the pictures, and the Corcoran Gallery of Art. It comprised forty-six paintings, among which were "Isabella, or the Pot of Basil," lent by Museum of Fine Arts, Boston; "Portrait of Walt Whitman," lent by the Metropolitan Museum of Art; "The Quiet Hour," lent by the Pennsylvania Academy of the Fine Arts; "Portrait of Mrs. Wheaton," lent by Wheaton College; "The Blue Bowl," lent by the Rhode Island School of Design; "Portrait of Miss Helen Beatty," lent by Mr. John W. Beatty; "Child with Doll," lent by Mrs. Henry Addison Alexander; "Portrait of Mrs. Alexander," and the whimsical portrait of Mr. Alexander entitled "The Tenth Muse," lent by James W. Alexander, the painter's son, besides other less well-known but equally notable works. A group of landscapes, a single marine, and several still-life studies included in this collection attracted much attention, and went to show that a great artist is not confined by theme, as well as that it is not safe to establish boundary lines for accomplishment.

The exhibition opened on May 6th in order to extend its privileges to others as well as to the delegates to the convention and continued until May 22d. It was a very beautiful collection and manifested the rare and charming qualities of this great artist's talent as nothing else could. One of the pictures, "June," shown in this exhibition which is reproduced on page 361 of this magazine has since been presented by a public-spirited art lover to the National Gallery of Art at Washington as a permanent memorial to the great painter. Another "The Butterfly," has been secured by a private collector.

The exhibition attracted much attention and added greatly in pleasure and privilege to the convention.

### EXHIBITION OF AMERICAN INDUSTRIAL ART

Under the auspices of the American Federation of Arts, a second exhibition of American Industrial Art has been assembled and set forth in the National Museum at Washington. This exhibition opened on May 17th and continued for just one month. It was not as large nor quite as comprehensive as the exhibition held the previous year, but it went far to show that excellent work is being done along these lines in America. Such an exhibition is bound to show not only possibilities, but shortcomings, and while it is felt that a fairly high standard was maintained it was also understood that much remained to be desired, both as regards to quantity and quality of exhibits.

The arrangement this year differed somewhat from that of the previous season. There were no exhibits in the foyer. Instead, the main portion of the large hall into which the visitor first entered was occupied by examples of decorative sculpture agreeably displayed with architectural setting—a liberal use of cedar trees, pools of water and foliage. Saint-Gaudens' "Victory" greeted the visitor at the entrance to the hall, while beyond were to be seen Daniel Chester French's "Spirit of Life," from the Trask Memorial; Herbert Adams' "Infant Burbank," Frederick MacMonnies' "Pan of Rohaillion," "A Garden Figure" by James Earle Fraser, "Sea Weed Girl" by Janet Scudder, "Water Lily Mermaid" by Isabel Kimball, and "Multonomah" by Herman A. MacNeil.

To the right and left, and at the rear were arranged cases containing some of the various exhibits. The pottery exhibit was perhaps the largest and most notable, comprising a beautiful collection of vases and tiles from the Pewabic Potteries, Detroit, Mich., examples of the excellent work which is being produced at Newcomb College, charming specimens from the Byrdcliffe Potteries, an admirable collection of stone-ware vases by Prof. Charles F. Binns, Alfred, N. Y., and work of characteristic excellence from the Marblehead Potteries, the Paul Revere Pottery Company, the Van Briggle Tile and Pottery Company, and the Fulper Pottery Company. A case

of beautiful favrile glass from the Tiffany Furnaces gave brilliancy and color, as did also several cases of iridescent tinted glass and porcelains contributed by Mrs. Sarah Ryel Comer. The jewelers represented were Frank Gardner Hale, Margaret Rogers, Grace Hazen, Herbert Kelly and James H. Winn, each well represented. Among the metal workers contributing were Arthur J. Stone, George P. Blanchard and Karl Kipp. The Old Colony Union at Bourne, Mass., sent charming examples of needlework from the Italian, English and the Old Colony Union Schools. There were embroideries and laces from the Scuola d'Industrie Italiane, examples of hand weaving and art dyeing from the Neighborhood House, Washington, beautiful embroideries from Newcomb College, towels and centerpieces from the Hearthside Looms, Pawtucket. Mrs. Helen T. Smith and Miss May Noel of Washington showed baskets, and the Southern Industrial Education Association exhibited spreads, rugs, quilts and other objects.

The machine-made textiles had a room to themselves, and included very handsome rugs from the Whittall factory in Worcester, Mass., examples of silks and brocades from Cheney Brothers, and machine-made lace from the Quaker Lace Company, Philadelphia.

Another room was devoted to examples of school work, and therein was shown interesting exhibits from the Pennsylvania Museum and School of Industrial Art, the Philadelphia Textile School, Teachers' College, Columbia University, School of Fine Arts, Crafts and Decorative Design, Chicago School of Applied and Normal Art, New York School of Applied Design for Women and the Handicraft School of Washington.

In a third room was found a large and interesting collection of printing assembled, and lent by the American Institute of Graphic Arts; extremely interesting examples of wrought iron by Samuel Yellin, wood carvings by I. Kirchmayer rendered in the spirit and with the skill of the masters of earlier days, as well as stained glass and designs by Charles J. Connick and the Willets. Mr. Connick's chief exhibit was the panel for which he obtained a medal at the recent San Francisco Exposition.

Two rooms were furnished, one as a dining room in Colonial style and the other as a living room in Adam style. The mantels and fireplace fixtures in both of these rooms were contributed by Arthur Todhunter of New York, and the furniture which was machine-made represented the best native output. There were books in the bookcases, pictures on the walls—the latter designs for interior decorations by William M. French Company of Minneapolis, and Miss Gheen of New York—there were lamps, clocks, curtains at the windows, and other little things which go so far to secure an effect of liveableness. Mention should also be made of very admirable examples of hand-bound books and leather work by Miss Marion Lane of Washington and Miss Elsie Ingle of Baltimore, and a collection of china, fine both in texture and decoration, contributed by the Lenox Company of Trenton, N. J.

Special Honor for work of distinguished merit was given Frank Gardner Hale for his entire group of jewelry, and honorable mention to Miss Grace Hazen for a necklace and to Herbert Kelly for a necklace; to Prof. Charles F. Binns of Alfred, N. Y. Special Honor for a group of vases; and honorable mention to work shown by the Marblehead and Pewabic Potteries; to Samuel Yellin for work in wrought iron, to I. Kirchmayer for wood carving, and to Miss Marion Lane for book binding Special Honor was also accorded.

## THE ASSOCIATION OF MUSEUMS

The American Association of Museums held its eleventh annual meeting in Washington from the 15th to the 17th of May. These gatherings are regularly attended by Museum workers and take to a degree the form of experience meetings. Those who have something to say come prepared to say it, and the topics of the papers though correlated are self chosen. For this reason it was the more interesting to find that at the recent meeting the majority of the papers and addresses dwelt more upon the big common duty of both the scientific and art museum to relate Museum lore to common life, than to deal with the technical items of professional interest. For example the general topic of one of the sessions of